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## AMERICAN ART NEWS

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## CHANGE OF ADDRESS

When a change of address is requested,  
both the new and old address should be  
given. Two weeks' notice is required for  
changing an address.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals.

## SPECIAL ANNOUNCEMENT

Owing to the continued high cost of  
printing production, paper and postage,  
it has been found necessary to advance  
advertising rates 25%, and unless these  
costs decrease by Jan. 1, 1921, next, it  
will be necessary to raise the subscrip-  
tion rate to \$4 a year and the sale price  
of individual numbers to 15 cents, as  
the journal is now being sent to its sub-  
scribers and sold at a loss.

All new subscriptions received be-  
fore Jan. 1, next, will be entered at the  
advanced rate of \$3.50, and those sub-  
scriptions expiring before that date will  
be renewed at \$3.50. This advance of  
advertising and subscription rates is  
made with the greatest reluctance ar-  
nearly a year later than more sub-  
stantial advances on the part of all  
other American periodicals.

## Cresson-French

The engagement is announced of Miss  
Margaret French, daughter of Mr. and Mrs.  
Daniel Chester French to Mr. Wm. Penn  
Cresson of Phila. Miss French exhibited  
portrait busts at the Stockbridge exhibition  
last summer. Mr. Cresson is the son of the  
late Dr. Hilbourne P. Cresson of Phila., and  
a brother of Mr. Emlen Vaux Cresson. He  
was in the diplomatic service for ten years,  
a member of the Embassy staffs at London  
and Petrograd, and is the author of several  
books of travel, among them "The Cossacks:  
Their History and Country."

Mr. and Mrs. French and Miss French,  
accompanied by Mr. Cresson, sailed for Italy  
on the Patria last Tuesday.

## A MESSAGE OF CHEER

We would direct the attention of  
our readers today, especially those  
more directly interested in the art  
business, as well as those collectors,  
who may have been inclined to take a  
despondent view of conditions of late,  
to the views and opinions of the emi-  
nent Paris antiquaire, M. Jacques  
Seligmann, published in this issue, as  
expressed in an interview with our  
representative. M. Seligmann has only  
just arrived from Paris and has re-  
cently been in London, so that he  
comes with fresh and the latest infor-  
mation and impressions from those cap-  
itals, while his long and wide experi-  
ence and his intimate knowledge of the  
European and American art worlds  
make him a reliable authority on con-  
ditions in those worlds.

It is gratifying to notice that Mr.  
Seligmann brings words of cheer, and  
it seems to us that he is absolutely  
correct in his reasoning that the owners  
and buyers of fine art works need have  
no fear as to their depreciation, despite  
depressed stock and commercial mar-  
kets. The output of Rembrandts, Ti-  
tians, Murillos, Fragonards, Houdons  
and Clodions does not and cannot in-  
crease, while the demand for the works  
of such artists and their fellows, as  
also for that of old and dead artisans,  
does and will grow more and more, as  
time goes on.

The American, as well as the Euro-  
pean art world, has passed through  
even worse periods of depression than  
the present. There is no need for  
gloom, and certainly not for despair.  
As said the Irishman, clinging to the  
mast of a wrecked vessel, the angry  
waves breaking over him, to his de-  
spondent comrade, "Spit on yer hands,  
Mike, and hould on."

## OBITUARY

## Lawrence Brumidi

Lawrence Brumidi, portrait painter, died  
in Washington aged 58, Nov. 10. He was  
the son of Constina Brumidi, who painted  
"The Progress of Victory" in the dome of  
the Capitol. The son, who received his  
education in Paris, assisted his father in  
painting several of the frescoes in the  
Capitol rotunda, notably the "Landing of  
Columbus," "Cortez's Entry into Mexico,"  
"Pocahontas and Captain John Smith,"  
"The Burial of De Soto" and "Penn's  
Treaty." Father and son also decorated  
the District of Columbia committee room  
and several corridors in the Senate base-  
ment.

## George W. Breck

George W. Breck, formerly director of the  
American Academy at Rome, died from  
apoplexy Nov. 22 at his home in Flushing.  
He was born in Washington in 1863, and  
was the first winner of the Lazarus Schol-  
arship for a Mural Painting, awarded by the  
Art Students' League. This gave three  
years' study at the American Academy at  
Rome.

Among his works were murals at the Uni-  
versity of Virginia and the Public Library,  
of Watertown, N. Y., mosaics in St. Paul's  
Episcopal Church, in Rome, and decorations  
in the home of the late Whitelaw Reid.

Mr. Breck won a silver medal at St. Louis  
in 1904, and was a member of the Century  
Club, the Architectural League of N. Y. and  
the National Society of Mural Painters. His  
wife and a daughter survive him.

In 1903 he married Miss Katherine Head,  
daughter of Franklin H. Head, of Chicago.  
From 1912 to 1915 he was a member of the  
N. Y. City Art Commission. His studio was  
at 160 Fifth Ave.

## Mrs. Thomas B. Clarke

Mrs. Fanny E. Clarke, wife of Thomas B.  
Clarke, the eminent art collector, died Nov.  
18 at her N. Y. residence. She had spent  
the summer at Linden Land, Mr. Clarke's  
summer home at Southampton, L. I., and  
returned in declining health.

Mrs. Clarke was born in this city, the  
daughter of John J. Morris, President of  
the Board of Aldermen under Mayor Have-  
meyer and served also as Acting Mayor.  
She was interested in many charities in this  
city, and was a member of the Colony Club.

## CITY FETES ITS DA VINCI (?)

Notwithstanding the pronouncement of  
the Director of the Louvre that the picture  
now in Kansas City is not, as claimed, the  
original of "La Belle Ferroniere," by  
Da Vinci, long in the Louvre, the Kansas  
City picture which remains under the pro-  
tection of Conrad Hug, art dealer, for the  
owners, Mr. and Mrs. Harry Hahn, Mr. Vir-  
gil Barker, secretary of the Kansas City Art  
Institute devised a special setting for its  
recent exhibition there.

The canvas was enthroned on an easel  
in a large room on the second floor of the  
institute, directly fronting the main stair-  
way and the picture, nestling in neutral-  
toned velvet, was illuminated by artfully  
arranged lights.

"It was only by special arrangement with  
Mr. Hug," says the Kansas City Star, "that  
this great painting, the subject of an inter-  
national dispute, is exhibited. It is the first  
opportunity for thousands to view the  
picture, declared by many of Europe's  
greatest authorities to be the original  
Da Vinci and which, though off the market,  
is said to be 'worth a king's ransom.'"

The exhibit, aside from the central fea-  
ture, includes art work lent by various Kan-  
sas citizens. The collection is decidedly  
comprehensive.

## LOUVRE ART REARRANGED

A special cable to the N. Y. Herald from  
Paris, says: "Visitors to the Louvre's are  
collections will henceforth be somewhat  
startled to learn that the Louvre's officials  
have decided to follow the advice of art au-  
thorities and establish at least a semblance  
of system in the arrangement of the valuable  
paintings there.

"In the past it was not uncommon to find  
a small but costly original of the XVIII  
century, hidden in an obscure corner because  
of its size, while art students found it prac-  
tically impossible, without a thorough  
knowledge of the Louvre's lack of sys-  
tematic arrangement, to study the art of any  
given epoch. This is now to be changed  
and paintings will be classed, as a general  
rule, according to the period in which they  
were produced, while a further classification  
is likely—or rather a sub-classification—ac-  
cording to the schools represented by the  
various artists.

"A commendable start has been made in  
the new XVI-XVIII centuries, salons for  
paintings which were opened to the public  
recently. The Louvre has been able to se-  
cure from individual collectors several notable  
additions to the XVIII century exhibits and  
is now engaged in a reclassification of the  
paintings of the XIX century."

## RARE OLD TAPESTRY FIND

A special cable to the N. Y. Herald from  
Paris says: "The opening of a reliquaire in  
the ancient church in Saint Josse-sur-Mer  
(Pas de Calais), revealed an elaborate tape-  
stry more than 1,000 years old and which  
Eustache III of Boulogne brought back with  
him from a crusade to the Holy Land. The  
value of the tapestry is estimated at more  
than \$500,000, as it is in perfect condition.

"The tapestry has been presented to the  
French Academy of Inscriptions by the  
Trocadero Museum, which traced its origin.  
According to experts it bears the name of  
Wegtekin Cadi, who was put to death by his  
master in Khorassan in the year A. D. 961.  
Therefore, the tapestry is older than that  
found in the tomb of Charlemagne, which  
is now carefully preserved at Aix-la-  
Chapelle."

## STEICHEN SUES HIS WIFE

Edward J. Steichen has filed a suit here  
to recover from his wife, Mrs. Clara Smith  
Steicher, the objects which he alleged she  
took from storage in France and from the  
home of the artist at Voulanges, France. Mr.  
Steichen is suing for either a return of his  
property, which he alleged his wife is wrong-  
fully keeping in her possession, or for  
\$35,000 damages, representing the value of  
the art objects.

Among the articles are bronzes, porce-  
lains and two unfinished paintings by the  
artist himself. The Steichens have been long  
estranged, and Mrs. Steichen is now the  
plaintiff in a \$200,000 alienation suit she  
brought more than a year ago against Miss  
Marie H. Beckett, daughter of the late Sur-  
rogate Charles H. Beckett.

Mrs. Steichen, in her answer to her  
husband's complaint admits having posses-  
sion of some of the articles he claims, which  
she says are her own or belong to their two  
children. "The Marching Man," a statue by  
Rodin, a family friend, she says was given  
to their daughter Kate, a girl of 12, because  
she named the girl Charlotte Kate Rodina,  
after the sculptor. The bronze Rodin statue  
"The Citizen of Calais," she adds, was pre-  
sented to Mary Steichen, another daughter,  
by her father, the plaintiff, upon the  
mother's suggestion that both children  
should have a Rodin work.

Mrs. Steichen says her husband gave to  
her many of the valuables which he sues to  
recover, because he told her an artist's life is  
precarious and that he wished her to be pro-  
vided for.

## ANNUAL CHICAGO OIL SHOW

It appears that members of the jury are  
not to be held responsible for the awarding  
of prizes at the annual Exhibition of Ameri-  
can Oils and Sculpture now on at the Art  
Institute. At least in regard to the George  
Luks portrait, a committee of laymen over-  
ruled the jury's decision and changed an  
hon. mention to a major award. No doubt  
this accounts for other vagaries, for which  
the jury has been censured, and it should  
entitle these much abused individuals to  
some measure of apology. This does not  
account, however, for some of the works  
admitted. Does any one know the mean-  
ing, if any, of Edwin Dickinson's "In-  
terior"? No one so far has been found  
who can get a thrill or an idea from the  
canvas. Why were the horrors of Hoeck-  
ner and the paint mosaics of Birger Sand-  
zen given precedence over other more seri-  
ous work? In regard to the latter it is  
said that even the great Zorn remarked that  
he could not comprehend the motive.

Yet let it be admitted that there are some  
exceedingly fine things in the show, and  
that, as a whole, it presents a beautiful  
and dignified appearance, and one carries away  
a distinct memory of Abbott Thayer's  
"Young Woman in Olive Plush," prize win-  
ner at Pittsburgh last spring, Edward  
Cucuel's "Bather," Louise Lyon Neustis'  
"A Peaceful Old Age," Benj. D. Kopman's  
"Self Portrait," Louis Kronberg's "Mending  
Ballet Skirts," Jerome Meyer's "Grand-  
mother," Edith C. Phelps' "Reflections,"  
Agnes Squier Potter's "A Philosopher" and  
Vaclav Vytlacil's "Slovak Belle," all most  
successful figure pieces. Louis Betts has a  
fine portrait of James B. Forgan, Chas.  
Hopkins a characterful study of Dr. F. S.  
Watson. Henry R. Rittenberg a fine pre-  
sentation of Elliot Daingerfield and Leopold  
Seyffert a big canvas "The Hunter," really  
a portrait of Carroll Tyson, commanding  
and picturesque. Giovanni Troccoli has a  
canvas "The White Gloves," undoubtedly a  
faithful likeness of a particular woman,  
which despite a finished and detailed man-  
ner of statement still preserves the sitter's  
essential characteristics. Margaret Rich-  
ardson's "Miss Dorothy" has also been  
much admired.

As for the landscapes, everyone is en-  
thusiastic over Roy Brown's "Along the  
Harbor" and Chauncey Ryder's "Hills of  
North Branch," Howard Russell Butler's  
"Brilliant Night, Maine Coast," John F. Carl-  
son's "Snow Mantled Hills," Frank V.  
Dudley's "Sunshine and Silence," Gordon  
St. Clair's "Lyric of Fallen Leaves," Guy  
Wiggins' "Quiet Valley," and W. Grancille  
Smith's "Summer Night" are among the  
high spots in the painting of the great out-  
doors.

Excellent studies of houses or pictures  
painted for their strong architectural inter-  
est are George Oberteuffer's "Notre Dame  
De Paris," Bartlett's "Canton Facades"  
and Gertrude Fiske's "New England Meet-  
ing House." Decorative landscape is seen  
at its best in the works of Ettore Caser,  
Fred Grant and Carl Krafft, while Martin  
Hennings contributes a work of distinction  
wherein water eddies and waves are decora-  
tively studied.

## Works by Taos Painters

The Taos Colony is represented by its  
three great men, Ufer, Higgins and Blumen-  
schein, each having a characteristic work.  
The Eastern Coast painters shine in such  
canvases as Randolph LaSalle Coats' "Portu-  
guese Mills, Cape Cod," Mary MacCord's  
"Portuguese Quarter, Gloucester" and  
Pauline Palmer's "Cape Cod Village" and  
"The Sketch Class." Still lifes are by  
Frank W. Benson, Emil Carlsen and Gerald  
A. Frank, while among works, difficult to  
classify, but fascinating to the imagination,  
are those of Malcolm Purcell, Karl Ander-  
son's "Pegasus" and Eugene Higgins'  
"Woman with a Sack."

The Chicago Society of Artists at their  
last meeting, on the suggestion of the pres-  
ident, Mrs. Pauline Palmer, passed a resolu-  
tion commending and congratulating Mr.  
Robert Harshe on the unexampled beauty  
and grace of arrangement throughout this  
exhibition.

Evelyn Marie Stuart.

## ACADEMY ARTS' OFFICERS

William Milligan Sloane, historian and  
former chancellor of the American Acad-  
emy of Arts and Letters, has been elected  
to succeed the late William Dean Howells  
as president of the academy. Lorado Taft,  
sculptor; Booth Tarkington, author; Childe  
Hassam, painter, and David Jayne Hill,  
publicist, were elected to membership in the  
academy.

A watercolor by John H. Twachtman has  
been purchased by the Hackley Art Gallerv.  
Muskegon, Mich. The work is small, show-  
ing a river, shrouded in mist, with boats in  
the distance, a bank along which figures  
dimly outlined are moving, and two tall  
trees.

Susan Ketcham returned recently from a  
successful summer spent at her studio at  
Ogunquit, Me. She is settled for the winter  
in her Carnegie Hall studio.